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BOOK REVIEWS

Theory and Practice of Teaching Art. By ARTHUR WESLEY DOW, Professor of Fine Arts in Teachers College, Columbia University. 2d ed., with additional text and illustrations. New York: Teachers College, Columbia University, 1912.

In his book, *Theory and Practice of Teaching Art*, the second edition of which appears this year, Professor Dow presents in attractive and helpful form a plan for developing aesthetic appreciation and expression.

He designates this plan as a "synthetic method"; a method of building up given material such as lines, shapes, tones, and colors into forms of aesthetic expression. This method is contrasted with what is termed the analytic or academic method, which consists in drawing from nature to acquire a knowledge of facts of appearance, and skill in representing these facts. Following the analytic method the student would begin by observing and recording facts of appearance, to be used later as a medium of expression. By the synthetic method the student begins by arranging lines, shapes, and tones so as to build up harmonious combinations. He accompanies this practice with drawing from nature in order to obtain data to render these lines and shapes significant in expression as well as beautiful in arrangement.

Professor Dow has rendered an important service to art education in thus sharply contrasting the interest in recording objective facts as they appear to the eye, with the interest in harmonious arrangement of forms so that they produce aesthetic satisfaction. He rightly insists that the principles of arrangement of lines, spaces, and tones have a logic of their own, which produces aesthetic pleasure, and which is in large degree distinct from any consideration of the subject-matter which those lines represent. He emphasizes the truth that no amount of industry or skill along the line of literal representation can by itself produce the full range of artistic expression.

The principles expressed in the book are concretely set forth in a series of exercises suitable for different grades and adapted to give acquaintance with, and ability to use, the elements of artistic expression.

While accepting Professor Dow's distinction between the interest in representing appearances and the interest in harmonious arrangement of form, one questions whether a certain loss to art would not result from limiting the value of literal drawing from objects merely to that of securing data to give significance to compositions which would otherwise be abstract, and whether practice in conscientious analysis of actual appearances has not made a contribution to art which the approach by principles of design does not include. The history of art seems to indicate that the close study of a bit of reality in order to lay hold upon its meaning and transcribe its characteristics without regard to artistic composition, often leads one beyond the scientific interest in securing information, and into an interest in the individual significance of that object, into a sympathetic attitude toward that particular portion of reality, and thus into a genuine aesthetic experience of a sort which initiates the style of expression and does not merely furnish data to make significant the otherwise abstract elements of a decorative convention.

Throughout the book the word art appears to be used in the sense of abstract design. In public education at the present time it is used, whether justifiably or not, in a more inclusive sense. The so-called teacher of art finds himself called upon to make his subject minister to other than the formally aesthetic ends which Professor Dow emphasizes and yet to ends with as important an educational significance. Whether one accepts the strict definition of art in education, or insists upon the wider significance, he will find the book a discriminating treatment of what all must consider to be one of the major aspects of the subject.

WALTER SARGENT

Experimental Psychology and Pedagogy. By R. SCHULZE. Translated by RUDOLF PINTNER. New York: Macmillan, 1912. Pp. 364.

This book differs somewhat from the other German treatises which deal with the subject in that it gives in detail the apparatus necessary for a number of experiments. The subdivisions of the subject are, however, chiefly psychological, so that the book does not differ from a manual of experimental psychology as much as some of the books on experimental education which have appeared in English.

The first chapter deals with the mathematical methods of computing experimental and statistical results. Then follow chapters on Sensations, Perceptions and Ideas, Feelings, and the Will. Then follow five chapters on more complex processes of Attention, Association, Memory, Apperception, and Speech. Following this are two chapters on Mental and Physical Work and Fatigue. Finally there is a chapter on Psychical Correlations.

To the teacher of educational psychology who wishes to introduce some experimental work into the class exercises the descriptive accounts of experiments will be very useful.

C. H. J.